

country, and under our management, but not until the season following this. This also is the arrangement I have with Madame Rejane. You see her husband is the lessee and manager of the Comedie Francaise, and it seems that his lease requires the presence of Madame Rejane at that theater for a certain number of performances each season, and finding it impossible to carry out her former contract she asked for an extension, which I could not refuse under the circumstances. She will be with us next season, however, cheerful, satisfied, and ready to acquaint the people of the States with the full measure of her capabilities, which are really deserving of all consideration, for in my estimation there are few living actresses who can compare with Rejane. Why, in Paris they will laugh at you if you venture to compare any other living artist with Rejane. She is certainly the idol of Paris.

Bessie Abbott in a New Opera.

"I have sought earnestly for two years to close a contract with Bessie Abbott, the soprano of the Paris Opera, but all my efforts have been unsuccessful until now. Now it is all arranged, and we are to present her to the American public next season in English opera. I am having a new opera written for her by the great Italian composer, Puccini, the author of 'La Boheme,' which I hope to make the piece de resistance of Miss Abbott's repertoire. "Miss Abbott is an American girl, the daughter of a Southern family, but she was born in a suburb of New York. She went to Paris some years ago, completed her musical education, and on the 9th of December, 1901, appeared as Juliet at the Paris Opera, where she made a tremendous hit. Her success was so pronounced that she was immediately engaged as leading soprano, and there she has since remained, achieving such distinction that on the occasion of the visit of King Oscar of Sweden, at the request of the King, she sang before him at the Elisee, and later, when King Edward of England visited Paris at his request she sang before him at the English embassy. She has a pretty face, an engaging personality, and a voice such as has rarely been heard in New York even on the boards of the Metropolitan Opera House.

"Among my contracts for new material, I am pleased to say, is one to be written for me by Sir Conan Doyle, a play based on his published narrative of incidents in the life of his Napoleonic hero, Brigadier Gerard. Dr. Doyle's treatment of his theme promises well, and I am in hopes that it will be a play which will please, and prove good material for Mr. James O'Neill."

From the Press Agents.

Ball Players as Interlocutors.

W. B. McCallum, well-known vaudeville manager, has bought the controlling rights to the W. S. Cleveland minstrel, one of the prominent organizations of its kind in the country. After Mr. McCallum had completed the deal with W. S. Cleveland, he opened negotiations with James J. Corbett to act as interlocutor. When things were about settled, the ex-champion signed to fight Jeffries, and of course his minstrel engagement was off. Mr. McCallum is negotiating with Lajotte and Christy Mathewson, well known ball players, to sit in the middle. Some highly novel features will be presented in the course of the show. Some of the most unusual are a street parade, with three bands, a large animal circus, and a pickaninny band.

Revival of the Christian.

The cast of the special revival of "The Christian," which Liebler & Co., have arranged to put on for a brief run at the Academy of Music, New York city, beginning Thursday, August 6, to be followed by a couple of weeks at the Boston Theater, Boston, will be, in some respects, the most satisfactory this firm has ever organized for a presentation of the play. Evidence of this have not been infrequent, and the recent engagement of Mr. Handyside to double the roles of Lord Stord and that of the Earl King is a case in point. Not even in the original company was so capable an actor engaged for the dual role. That judgment, and indifference to expenditure are shown throughout the entire cast, and will be shown throughout the entire production, which will be on a massive scale. There will be between one hundred and one hundred and fifty people on the stage at one time in the mob scene, and the size of the stage will afford opportunities for character work such as "The Christian" never enjoyed before.

Edward J. Morgan returned Wednesday last week from his trip to Europe, to prepare for rehearsals of "The Christian." Mr. Morgan has a long and busy season before him, with six weeks' work in "The Christian," and later in "The Eternal City," in which he is to be starred.

Others in the cast will include Clarence Handyside, Thelma Bergen, Harold Hightwell, George Woodward, Frank C. Bangs, Digby Browning, Guy Nichols, Stanton Elliott, Charles Barry, Frank Bixby, Georgia Dickson, Beth Franklin, Carrie Merrilees, Evangeline Irving, Jessie Bradford, Edith Merrilees, Mrs. A. Perrin and Clara Blaudick as Glory Quayle.

Scenario of "The Light That Failed."

The dramatic version of Rudyard Kipling's "The Light That Failed," in which Kipling & Erlanger will present Forbes Robertson and Gertrude Elliott the coming season, supported by his original company that appeared with them in London, is arranged in a prologue and three acts. The scene of the prologue is a war correspondent's tent on the outskirts of the camp of the British army in the Sudan; that of the first act is the study in Pomona House, London, and the second Dick's study, Norfolk Street, Strand. There are two scenes in the third, the garden of Maisie's cottage at Vitry-sur-Marne, France, and again Dick's study. The camp scene of the prologue is from a model designed by Frederick Villiers, the famous English war artist-correspondent. Americans who have seen the play in London are enthusiastic in

praise and predict an unusual success for it in this country.

Walter Jones and the Band.

They are telling a good story of Walter Jones, the well-known comedian, who is to star this season in the comic opera, "The Sleepy King." Mr. Jones is spending his summer at Mackinac, Mich., and incidentally studying his part in the Hobart-Centorno opera. One afternoon, as he sat on the broad veranda of the hotel, a band of strolling musicians halted not far from him, and began playing such airs as "The Congo Love Song," "Hilawatha," and "You Can't Fool All the People All the Time." Mr. Jones was annoyed, but as the other guests seemed pleased, he could say nothing, and felt too lazy to go to his room where he could have quiet.

Finally the music ceased, and the leader of the musicians passed among the guests, soliciting contributions. At length he reached Mr. Jones.

"Well, what do you want?" asked Mr. Jones.

"I have come for a small contribution, sir," was the answer.

"Indeed?" said Mr. Jones. "I thought you had come to apologize."

Cast for "Hearts Courageous."

The following are the players engaged by Manager A. L. Levering, for Orrin Johnson's company in "Hearts Courageous," a dramatization of Hallie Ermine Reilly's novel of that name: Maude Fealy, John T. Sullivan, Agnes Palmer, W. S. Hart, Theodore Hamilton, Elouina Oldcastle, Daniel Jarrett, Charles R. Gilbert, Lillian Thacher, Pearl M. Butterfield, Fred Stammers, Thomas H. Ince, Louis Bishop Hall, Frederick D. Freeman, and W. B. Thompson, making the company practically complete.

Rehearsals of Mr. Johnson's company have begun at Mrs. Osborne's playhouse in New York. Mr. Johnson will enter upon his tour Monday, August 31, at Powers' Theater, in Chicago.

Gilfoil's First Hoyt Engagement.

Harry Gilfoil, the comedian, mimic and whistler, who will play the title role in Klaw & Erlanger's latest Drury Lane spectacle, "Mr. Blue Beard," next season, was for fourteen years identified with Charles H. Hoyt's farces. He relates an amusing incident in connection with his first meeting with Mr. Hoyt, at Bellows Falls, Vt., about seven years ago when he was playing a comedy part with Newton Beers' dramatic company, presenting "Enoch Arden" and a repertoire. Jerome Sykes was the "heavy villain" of the company.

Mr. Beers played in Bellows Falls on a Saturday night. Mr. Hoyt, who was at his home in Charleston, N. H., came over to see the show. After the performance he met the company at the railroad station. Gilfoil was perched on a high stool eating pumpkin pie and drinking a glass of milk. Mr. Hoyt walked by him several times, looking him over, and then approached him with the inquiry: "How's the pie?"

Gilfoil responded, "Good," and the next instant Hoyt was on a stool beside him ordering pie and milk.

"With the troupe?" queried Hoyt, by way of opening a conversation.

"Yes," replied Gilfoil, with his mouth full of pie.

"Are you the fellow with that big voice?" asked Hoyt, with that peculiar New England nasal twang that distinguished him all his life.

"Guess I am," replied Gilfoil, who had done his specialty in mimicry during the performance.

"Where'd yer get it?" twanged Hoyt, as he amputated a big mouthful from his piece of pie.

"Natural," responded Gilfoil.

"Say," remarked Hoyt, after a moment's reflection, "I'm Charles Hoyt. I want yer for one of my shows. What does Beers pay yer?"

"Forty dollars," replied Gilfoil, who had acquired the actors' habit and made \$15 look like \$40 to himself.

"I didn't ask ye what he promised ye, but what he paid ye," snapped Hoyt.

"What yer want to be for?"

"Well, he pays me \$15," Gilfoil sulkily responded.

"That's more like it. I'm going to put on a new show, and I want ye, but I don't want ye bad enough ter pay yer more than \$30. If you'll take that I'll send ye on to Frank McKee just as soon as Beers will let you go."

"All right," replied Gilfoil; "I'll take \$30," inwardly elated that he was promised \$30—and would get \$20, too.

So it was arranged that Gilfoil should report to Mr. McKee, Hoyt's general manager, two weeks later. He remained fourteen years with Hoyt, and saw his \$30 per week increase to \$300.

Coming to the Academy.

"A Romance of Coon Hollow," a favorite Southern comedy, now commencing its tenth season, will appear in this city August 31 at the Academy of Music. It has the same management and authorship as "Pennsylvania."

Mrs. Fiske's Misadventure.

In the course of Mrs. Fiske's sojourn at a hotel on Lake Lucerne, Switzerland, an amusing event occurred. The common quietude of life at the hotel was suddenly varied by the advent of two Heidelberg students. The young men had even earmark of that lively gentry, even to the numerous scars that denote the pastime of dueling. Both sang and played and dined with the melody, the skill, and the grace that make young men popular in any community of leisure, and they exercised their gifts constantly to their own pleasure and that of those fortunate enough to be numbered among their associates. Of course they were favorites with the young women of the hotel, but also they gained the good will of the elders, and it would have been difficult, it is said, to find in all Switzerland, among the thousands making holiday there, a pair more generally liked, or, apparently, more deserving of the good feeling they managed to maintain.

Suddenly, one morning, there was an outcry in the hotel corridors. The cry was repeated until it became a general alarm. Nearly every guest of the hotel

it was found, had been robbed in the night of valuables, the total of jewels, money and other articles of worth missing being very large. The police were notified and the matter was a mystery until somebody happened to think that the two popular students had also disappeared. They were not students, it was found, and they had made their quiet sojourn pay handsomely. At last accounts they had not been apprehended.

Emily Stevens, who is now abroad with Mrs. Fiske, will next season play the part of Miriam in "Mary of Magdala." Miss Stevens, who has been a member of Mrs. Fiske's company for several seasons, has shown unusual adaptability and versatility.

Helen Bancroft, a young lady well known in Boston, will make her debut on the stage next season as a member of Mrs. Fiske's company.

"The King of Detectives."

The offering at the Academy of Music next week will be "The King of Detectives," a new melodrama which has for its base life in the city of New York. The leading characters in the story are a detective and a heifer, around whom the author is said to have woven an interesting and thrilling story. Much human interest has been put into the play, and many situations of keen dramatic interest are said to brighten the story. A capable company has been engaged, and the play is said to be well equipped for a successful season.

Helen Lackaye an Author.

Washington Actress Has Written a Novel of Western Life.

Washingtonians will be interested in the career of a local player, Helen Lackaye, who is now filling an engagement with Amelia Bingham's company in California. In addition to her dramatic work Miss Lackaye is making what seems to portend a successful bid for literary honors. The "San Francisco Chronicle" of July 20 has the following to say of the young Washingtonian: "During Miss Helen Lackaye's visit to this coast with the Amelia Bingham company she has completed a literary effort upon which she has been at work for some time. This work is thought by many to be one of the brightest books of the day. Its title is, 'Her Spanish Guardian,' and the greater part of the story is now in the hands of a local publishing firm, and Miss Lackaye has signed a contract for its publication at an early day.

"The story deals with early Western life, and shows the handwork of a hard student and clever writer. The heroine in 'Her Spanish Guardian' is a young woman who falls heir to an immense fortune, left to her by her guardian, and whose identity forms the basis of the greater part of the interest in the book. "Helen Lackaye's visit to this coast in company with Miss Bingham has been a success, and with the appearance of her book she may achieve even greater honors as an authoress. Miss Lackaye has been well received here in the Bingham performances at the Columbia Theater, and it is gratifying to her local admirers that she should have succeeded in finding a publisher for her forthcoming literary work while enacting in stage work in San Francisco. Wilton Lackaye, her brother, after an effort, succeeded in persuading her to come to this coast and here finish her literary work while playing with Miss Bingham's company. Miss Lackaye has always shown a decided inclination for 'book work,' and the appearance of 'Her Spanish Guardian' will be awaited with interest."

Barrie's New Play.

More Fantastic Than "The Admirable Crichton."

J. M. Barrie has completed his new comedy and delivered the manuscript to his managers, by whom it will be produced at Wyndham's Theater, in London, early in September. In it John Hare will make his reappearance before the London public. One thing the play still lacks is a title. The story is modern, and extends over four acts, the scene being laid in and about London. It is said that in the matter of fantastic treatment the new comedy goes beyond even "The Admirable Crichton." In this latter piece, by the way, Margaret Fraser has taken the place of Irene Vanbrugh as Lady Mary. This character will be played in America by Sybil Carlisle.

Mrs. Langtry's Room.

A Description of a Boudoir Which Will Interest All Women.

Interest in Mrs. Langtry's forthcoming tour in this country centers, as it always has heretofore, in the gowns the star will wear and the stage accessories to the play. There is probably no actress of today who interests the feminine portion of the theatergoing public more than this English woman, and everything about her has significance to the feminine mind. The lavishness Mrs. Langtry displays in her costuming is repeated in her home, where her own room forms an attractive center of interest.

To describe Mrs. Langtry's room is a somewhat difficult task. One is at once conscious of the perfect harmony of everything. The color which predominates is a beautiful shade of old rose, the window and dressing table being hung with soft cream muslin. The dressing table shows the muslin curtains falling from a curious dome centerpiece over the window, caught here and there to soften the effect. The table is festooned with old rose satin, the mirror peeping through at the top. The mirror is curious in shape, and elaborately ornamented with cupids and butterflies delicately made and grouped. The glass is raised somewhat above the level of the top of the table, the stand forming a kind of tray for the reception of some numerous dainty accessories of the toilet.

Everything on the table is of gold. Each brush, comb, scent bottle, and powder box is engraved with Mrs. Langtry's initials, surrounded by a ring of turquoise. The manicure instruments are fitted with implements of solid gold.

The remainder of the room is in keeping with everything already described. The bed, for instance, is a four-poster of unique design, fashioned in gilt. Hanging from the ceiling in the center of the bed is another dome of old rose satin and gilt, and from this, fall festooning curtains of satin to each of the four bed posts. A sofa of luxurious proportions, decked with alluring cushions of daintiest design, chairs, and a decidedly business-like yet elegant escritoire are also included in this interesting room.

Ellen Terry in Notable Roles.

Two Revivals Which Display Her as "Beatrice" and "Portia."

"Rather more than twenty years ago, on the 11th of October, 1882, 'Much Ado About Nothing' was given at the Lyceum in a manner which made the revival one of the most memorable productions of the modern stage," comments the critic of the "London Times." "It is impossible to forget the performance, and yet a little hard on Miss Terry that recollection of it should be so keen; for though she herself retains in a wonderful degree the spirit and vivacity which made her Beatrice so delightful, her surroundings at the Lyceum are vastly different. The loss of the best of imaginable Benedicks, so long associated with the best of imaginable Beatrices, was irreparable, and very modest substitutes are found for Forbes Robertson, William Terriss, Miss Millward, and others, who shared the glories of the Lyceum 'Much Ado.' "The work was, moreover, most beautifully put upon the stage. Miss Terry has, unhappily, confided the business of 'producing' the comedy to her son, Gordon Craig, and his eccentricities are not only ineffective, but at times simply ridiculous. A scene which recurs on four occasions is in Leonardo's garden, with some stiff and formally clipped trees in the background, and the shadows of these trees, as occasionally also of the actors and actresses, are, by reason of the scheme of lighting, thrown back upon the distant sky. The 'street' is a blank curtain, and when Borachio bids Conrade 'Stand thee close, then, under this penthouse, for it drizzles rain,' Conrade cannot do so, as there is no penthouse to stand under. Similarly, when Claudio has read the epitaph, and says, 'Hang thou there upon the tomb,' there is nothing upon which anything can be hung, and the Count has to go to the wing and pretend to hang something up behind the scenes. That the church should be illuminated by two beams from the roof is inevitable, for this is the chief of Mr. Gordon Craig's few stock devices; and, though not quite so grotesque as it was in 'The Vikings,' the arrangement of light still hides much of the expression of the players' features. The crudities of all this mock art and affected originality greatly injure the play.

"That Miss Terry should remain so very nearly what she is the most agreeable feature of the revival. After the church scene, a storm of well-deserved applause showed how warmly her efforts were appreciated, and here Mr. Oscar Asche, as Benedick, merited his share of the commendation. It was perhaps not unreasonable that some doubt should have been felt as to whether he was quite the right man in the right place; for, skillfully as he has always done what he has been called upon to do, none of his representations has suggested capacity to play Benedick. His intelligence, however, carries him successfully through the ordeal."

Of another performance in which Miss Terry figured—the Actor's Association production of "The Merchant of Venice"—the "Daily Chronicle" says: "Rarely of late years has a Shakespearean play included the services of so many theatrical favorites. Every character in 'The Merchant of Venice' was sustained by a well-known artist. Even the smallest parts were bracketed with familiar names. For instance, Lionel Brough came on as the jailer, with nothing to say, and nothing to do except to beckon his prisoner Antonio; Edward Terry and Seymour Hicks were Portia's servants, Stephano and Balzhazar, and Dion Boucicault appeared as the clerk of the court. A score or so of popular players were content to remain in the background of the 'casket' and 'trial' scenes.

"This performance again brought together, as Shylock and Portia, respectively, Sir Henry Irving and Miss Terry, who to the present generation are identified with these characters. Sir Henry has never played the Jew with more vigor or subtlety.

"The purely comedy passages of Portia were given with such lightness of touch that it seemed impossible that Miss Terry could have achieved success in the part so far back as—well, as she did. Portia's mimicry of mankind, the assumed confidence and self-assertion of the advocate, and the mirth evoked by the trick with the rings possessed the brightness and spontaneity of youth. As an elocutionary effort, the delivery of the 'mercy' speech was again perfect. Every line told, and not a word was lost.

"The Bassanio of George Alexander was marked by manliness as well as fervor, and he admirably supported Miss Terry in the amusing misunderstanding in the final act."

An Essay on Curates.

Some Sage Observations Inspired by Davies' "Cousin Kate."

Max Beerbohm, writing "The Saturday Review" of Hubert Henry Davies' "Cousin Kate," says: "I think that the vicar of every parish in the land should send his curate or curates to the Haymarket before this play is withdrawn. * * * On second thoughts, I withdraw that suggestion. Our curates are conscious of their own defects already, and, as these defects are an inevitable part of an inevitable system, to quicken that consciousness were an act of sheer brutality."

The reason for Mr. Beerbohm's utterance is the presence in the new play of the character, the Rev. James Bartlett, a curate.

"I have seen many curates on the stage," says Mr. Beerbohm. "Indeed,

without a comic curate a comedy is held to be hardly complete. Curates, from time immemorial, have been one of the national butt. It has always been felt that there is something absurd about them. And I fear that the instinct is a sound one. Only, the absurdity of the average curate is not of the kind that is commonly attributed to him. He is not a fool, a prig, a molly-coddle, or any of those other things as which he is presented to us. He is quite an ordinary young man. But he occupies an extraordinary position. And it is in the contrast between what nature made him and what circumstances have made him, in the contrast between what he is and what he tries to be, that we find the true reason for the smiles which he provokes in us. * * *

"The doctor or solicitor practices his craft during certain hours of the day. In appropriate places, for fixed fees. For the rest of the day he is an ordinary, unspecialized human being. He does not have to cheapen himself and bring himself into ridicule by striking always a doctored or solicitorial attitude for every emergency, or for no emergency at all. The curate is less lucky. Wherever he is, at whatever hour, he must exemplify those qualities which in church he prays may be implanted in us all. Of no finer clay than we are, he must appear to be always gentle, cheerful, high-minded, simple-hearted, filled with universal sympathy and love.

"He must behave, in fact, as a saint. Now, saints are rare, and not all of them are put into holy orders. Consequently the number of really impressive curates is quite infinitesimal, and the number of really ridiculous curates is quite enormous. Elderly clergymen are often impressive. This is partly because their natures have by years of effort—call it pretense, if you will—been actually elevated some way toward saintliness, so that between what they really are and what they ideally ought to be there is no staggering distance. The young curate is necessarily ill at ease. He does not feel saintly, and he does not know how to seem so. He has to cut himself hastily on a pattern, and the result must needs be ludicrous. He does not seem like a human being. If we happen to have known him before he was ordained and know him to be quite a good fellow really, the ludicrous shock is doubled for us."

Reopening of Kernan's.

Kernan's Lyceum Theater will reopen Monday, August 10. For the past few weeks the house has been in the hands of workmen. New scenery and stage appliances have been installed, new chairs have replaced the old ones, carpets have been laid in all the aisles, the boxes have been newly draped with blue and gold hangings, and the entire house has been decorated with taste and liberality.

The opening attraction is to be "The Utopians Burlesques." The bill consists of two burlesques, entitled "The Red Lion" and "Hotel Ups and Downs," in which are displayed beautiful scenery and costumes, pretty girls and funny comedians, and an unusual number of healthy and refreshing novelties.

The specialties in the olio are presented by Edmonds, Emmerson and Emmerson, Madden and Jess, Alexander and Kerr, McRae and Wyatt, Nice and Coy, George H. Diamond, and Belle Harvey.

Exit Infant Prodigy.

Hereafter no child under ten years old will be allowed to act in England. The government bill proposed nine years as the limit, but there was a powerful revolt against it in the house. Sir John Gerst ridiculed the whole theory of any artistic end underlying the employment of children. Something had been said about the necessity of using them in representations of "A Midsummer Night's Dream." Sir John recalled Charles Kean's production, and declared that not a single child appeared in it. Mr. Labouchere said that managers wanted children because they cost five shillings a week, when grown-up girls—who moved and acted with much more dramatic expression—cost a pound. Mr. Burns took the same line with much emphasis. Ernest Gray spoke of the complete physical weariness of the stage children during school hours, and others in similar vein. The limit was raised to ten years in deference to expressed opinion. The stage will survive the shock. It certainly will lose nothing by the abolition of that baleful nuisance, the infant prodigy.

Max Beerbohm's Humor.

Turned Alike on Americans and a Classic Play.

Max Beerbohm is the latest authority on American customs to give to the waiting world the results of his knowledge. That Mr. Beerbohm knows all about America, that is worth knowing hardly anyone will doubt, after reading this extract from a contribution to the "Saturday Review," which had to do with the recent production in London of "The Hue and Cry After Cupid." Says Mr. Beerbohm:

"The most commonplace things must ever be the most significant. (This saying is itself a commonplace, and significant accordingly.) Out trite form of greeting springs from the very root of things. That we say invariably 'How are you?' is, analyzed, an admission that the most important element in human happiness is physical health.

The American Greeting. "In every country the greeting is equivalent to ours, except in America. There the struggle for wealth is so fierce the pace to it so swift, that they take it as a matter of course that no one is well. Everyone there—every man, at least—is suffering from overstrained nerves. And I believe that when two male acquaintances hurry past each other on the street their greeting is a perfunctory 'What have you?' "But why does Mr. Beerbohm stop here? Why does he not enlighten his English readers to the extent of adding that in money-loving America this trait he cites is so emphasized that when the sick man is convalescing his friends do not refer to him as 'on the mend,' but more

appropriately phrase it as "on the make?"

Mr. Beerbohm, 4 may be added, is more genuinely amusing, however, when he confines himself to the matter in hand.

Sneezes and Trees.

"The talent of prose," he writes, "disappeared when I came within sight of what I sought. Entranced, I sat down and gazed at it. Others were seated beside me, but I was unconscious of them. My eye traveled over the undulating sward to that little forest of old trees. Trees were there of many kinds—cypresses, alders, willows, beeches, poplars. I do not, in point of fact, know one tree from another by name. But for the sake of style and color, whether in thinking or in writing of them, I always hazard a guess at their names. Poplars, beeches, willows, alders, elms (I wanted a monosyllable, but could not think of one just then), cypresses—there they all were in their wistful and immemorial beauty, and over them all was the dim bloom of a summer twilight, and all of them, without exception, were shuddering in the wind. I shuddered in sympathy; I went, involuntarily, further than they—I sneezed.

"What if Clorin had heard me? Even now perhaps she was gazing reproachfully at me through the leaves. I dared not meet her steadfast eyes. I looked away from her bower. Yonder was a little lake, fringed with bulrushes. Them I can swear to. On the surface of this little lake were swimming two swans. One of them suddenly dived his head under the water. I looked quickly away—too late: I sneezed not once, but twice.

The Moon, the Moon.

"I had already noticed in the water the reflection of the moon, and I thought that perhaps the moon might help to keep me in the right key till the shepherds and shepherdesses should appear. I looked steadfastly up at the moon. It was at the full. I repeated to myself that it was at the full. It reminded me of a harvest moon. Encouraged, I began to rehearse the epithets customarily applied to it. Honey-colored * * * melancholy, inconstant, chaste * * * cold—I sneezed not twice, but thrice. And at that moment, as by a miracle, three moons suddenly shone out from a bush—an oleander bush—on the right-hand of the overt auditorium. Simultaneously, from the other side, came the music of flutes and viols. The performance was going to begin.

"Yes, there was Clorin herself, coming from the shadow of the leaves, to mourn that matchless shepherd who was dead untimely.

" 'Hail, holy earth,' she cried, 'whose cold arms do embrace'—and the second line was lost to me through my own lamble sneezes. 'Thus I free myself from all ensuing heats and fires,' and again I succumbed, envying her power of imagination. There she stood, in the cold radiance of the quadruple moonlight, on the damp grass, in the almost whistling wind, vowing eternal maidenhood to the memory of a swain, who, if he was worthy the sacrifice, must have been mutely imploring her from heaven not to stay out there catching her death of cold. The three additional moons, by the way, were merely the limelight. On the evening of my visit the one ordinary moon would have been enough illumination; but Mr. Philip Carr was, of course, right not to have relied on it."—New York Times.

Briefly Told.

Arthur Byron will make a second bid for the stellar honors in Clyde Fitch's play, "Major Andre." This actor was "presented" some months ago in a piece called "Petticoats and Bayonets," which failed to score its expected success.

Lillian Russell, Peter F. Dalley, Louis Mann, Almee Angeles, and John T. Kelly will be the chief assistants of Weber and Fields during the forthcoming season.

The new Lyceum Theater, New York, will be opened, according to the long established custom of Daniel Frohman, by E. H. Sothern. "The Proud Prince" is to be the play. No date has been set for the opening, as that depends solely upon the workmen now engaged in building the new playhouse.

W. H. Crane has at last been induced to give up "David Harum," as announcement has been made that he will next season appear in a dramatic version of "The Tenders."

Robert Edson will continue to present "Soldiers of Fortune" for some weeks in the early part of the season, and will, on January 18, bring out "The Captain's Interference."

William Collier will next season appear as a star in a new play called "Personal," by Eugene Presbury. Collier will impersonate a newspaper man.

Blanche Ring will be featured in "My Lady Loid," a new comedy to be brought out next season. Miss Ring is the

young woman who first attracted public notice while playing prominent roles at Mrs. Osborne's Playhouse, in New York. She appeared here early last season in vaudeville.

Sir Henry Irving will open his next American tour at the Broadway Theater, New York, in Sardou's "Dante." It is said that Sir Henry will confine himself to this production during his stay in this country.

Francis Wilson contemplates a revival of "Erminio" in the early fall. It is not believed that many of the old players in the opera will be engaged, but a good cast is promised.

When Fritz Scheff, formerly a great favorite at the Metropolitan Opera House, New York, makes her appearance as a comic opera star it will be in a piece written especially for her by Victor Herbert.

Charles Hawtrey will arrive in America from England early in September. He will open his engagement the same month at the Criterion Theater in "The Man from Blankley's."

Allice Fischer will again be among the theatrical stars next season. Miss Fischer is to be seen in a piece written for her by Leo Ditrichstein and entitled "Susan's Surrender."

John Drew has been provided with a new play by Henry Arthur Jones.

Virginia Harned is to be seen next year in "The Golden Silence," a new production by Haddon Chambers.

Mabel Gilman will seek in London for the phenomenal success which she failed to score in this country. She is to appear in the English capital under the direction of the Shuberts in "Dolly Yarden." Miss Gilman is regarded as a great favorite in England, where she won recognition in "The Rounders" several years ago.

Blanche Bates, in "The Darling of the Gods," will open the season at the Belasco Theater, New York, in September. She will be followed by Mrs. Leslie Carter. After "Du Barry" it is said Belasco will produce a new play without a star.

Annie Russell will begin her season with "Mice and Men," but will be provided with a new play later on.

At the conclusion of her next season's tour in "The Little Princess," Millie James is to be starred in a play written by Clyde Fitch around Dickens' "The Old Curiosity Shop." Miss James will impersonate Little Nell.

Margaret Ang